Hand Of the Artist Has Preserved the Personal Appearance Of George Washington.

Portraits and Marbles of the Father of His Country Which Have Been Handed Down Through the Years. Famous Artists for Whom Washington Sat. How They Worked and What Washington Himself Thought of Their Paintings.

IN the whole nation there is not a picture more familiar to the people at large than that of the Father of His Country. Generation after generation has grown up in homes where pictures of George Washington have been constantly in view. Sometimes these representations have been old paintings, sometimes the carefully executed engravings of years back; but in more recent years millions of prints of the artistic, literary and commercial world have kept the likeness of the illustrious Washington before the universe.

Had there been even a scarcity of such pictures the numerous editions of United States stamps would have presented the image of the national patriarch to the people of many lands.

* * *

From the diversity of these numerous pictures, and at the same time from the inexplicable something about them which makes them look like Washington and no one else, it is certain that the majority of modern representations must have been taken from the same sources, and that those original pictures must have been taken from life.

History records that Washington sat for about thirty artists. The American people wanted a counterpart of the face and form they had beheld during days of peril and at the time of victory. Kings and nobles sent various artists to picture the actual features of the man who had won world-wide fame. It is said that in all history there is no record of such far-reaching attention being accorded to any one man as was given to Washington.

In 1772, the year of the Indian prophecy, when the sachem foretold Washington's brilliant future, Charles Wilson Peale made the first painting of this man among men. The picture, portraying its subject as a provincial colonel in the colonial uniform, has always been known as the "Virginia Colonel Portrait." The work was highly commended by the cotemporaries of Washington, for they said it was a lifelike representation of the celebrity as he appeared in the prime of life.

Six years later this soldier-artist, who, according to his comrades, "fit and painted and painted and fit," improvised a studio at his uncomfortable Valley Forge quarters, furnished with a rickety chair and dilapidated bed. There he commenced the famous portrait of Washington standing with his left hand resting on a cannon. Thus it is that the nation is indebted to Peale for preserving the likeness of the military hero as he was in the strength of his early manhood, with athletic form and open, truthful, yet grrave, countenance.

* * *

The background of this picture, showing a company of Hessian prisoners marching under guard, was made at the suggestion of the general himself, who thus wished to commemorate the victory of January 3, 1779. A copy of this same painting, made by Peale, is hanging at Versailles. It was purchased through Lafayette by the French court, and rumor has it that Louis XVI was once its owner.

It is probably true that no one who ever painted the "Pater Patrae" has enjoyed greater popularity as a classical artist than Col. John Trumbull. This aid-de-camp of Washington was affectionately known to him as Brother Jonathan, for the friendship between the two men bound their interests together during the most strenuous years of their lives. Thousands of visitors to the national Capitol remember Trumbull's picture of Gen. Washington resigning his commission.

Though numerous criticisms may be made of the productions of this painter, yet the nation is grateful to Trumbull for his work in leaving such a masterly portrayal of Washington's figure as is found in the originals of his numerous pictures at New Haven, Conn. This noticeable lifelike characteristic is now thoroughly appreciated, despite the fact that Trumbull's failure to represent the coloring and features of the revolutionary chieftain prevented him from making a complete success of his Washington paintings.

An exception to this adverse criticism is made, however, by many who pronounce the full-length picture the most faithful likeness made of Washington as he appeared at that time.

* * *

The subject himself was enthusiastic over the portrait, which revealed him in the glory of his military life. He expressed more pleasure over it than over any other picture of himself. Trumbull showed Washington as standing with a field glass in hand just after having ascertained the superior strength of the enemy and just after he had decided on a plan which won the victory at Princeton, placing him, according to Frederick the Great, on the plane of the greatest military generals of the world.

The Washington painting at Harvard University was highly praised by illustrious men who were personally acquainted with its prototype. They declared it to be the best likeness ever made of the patriot. Edward Savage, the originator of the production, studied under Benjamin West in England.

In Washington's diary there are several notes stating he sat for that particular portrait for the University at Cambridge. Though Savage made but few paintings of the Pater Patrae his works are still renowned. Through the engravings which he himself made of these particular works as well as by numerous subsequent copies posterity has not only become acquainted with the face and form of the famous American but has also had the pleasure of meeting the members of Washington's household. Cotemporaries of the father of his country said that it was Washington himself who sat on the portico of his Mount Vernon home with Lady Washington, his adopted son and Nellie Custis. To make the picture more homelike Billy Lee, the well known servant of slavery days, was put into the domestic scene.

* * *

Washington was pronounced by all artists a bad sitter. In fact he almost invariably declared that each sitting would be his last. At one time when he sat for the three Peales, who were artists, he remarked that he was being peeled from all sides. James Peale, successful in miniature work, made several fine paintings of the renowned subject for jewelry and for snuff box covers. Rembrandt Peale, the son of Charles W. Peale, achieved fame for several of his Washingtonian paintings made from life and from their copies, showing rich color. These works of art are full of character. Rembrandt Peale has spoken to countless legislators through the oracle of his lifelike representation of the national idol looking down from the walls of the Senate chamber at Washington.

Among the least renowned men whom history mentions as having induced Washington to sit for them are Joseph Wright, William Dunlap, John Ramage, Robert E. Pine, Archibald Robertson and Mr. Gulligher, who first obtained a sketch at church.

The efforts of Adolph Ulric Wertmuller to employ his brush and canvas to preserve Washington to succeeding generations, do not appear to have been crowned with unqualified success. It is said that the work of this Swedish master gives the unassuming American the air of an accomplished courtier.

At least one woman is entitled to the credit of having left a delineation of the features of the first President of the nation in an enduring form. Mme. de Brehan, whose brother was the French minister to the United States, is so honored. It was during her entertainment at Mount Vernon that her host gave the sitting, which resuled in the miniature in which the dignified patriot is crowned with laurel leaves.

Among the least renowned men whom history mentions as having induced Washington to sit for them are Joseph Wright, William Dunlap, John Ramage, Robert E. Pine, Archibald Robertson and Mr. Gulligher, who first obtained a sketch at church.

Joseph Corracchi's success in giving permanent shape to the features of the revered American was accomplished in the production of two busts. Though he gave his subject the appearance of a Roman, the expression of his representation was considered extremely natural. One of his masterpieces, purchased by this government for $4,000, was destroyed in the Congressional Library fire of 1851.

Through the good offices of Thomas Jefferson, Houdon, the noted French sculptor, was engaged to come to America. He was commissioned to make a statue of the far-famed Virginian for the legislature of the Old Dominion. Jefferson wrote, in his letter to Washington, "He (Houdon) comes now for the purpose of lending his art to transmit you to posterity. He is without rivalship in it, being employed in all parts of Europe in whatever is capital."

Washington wrote in his cordial letter to the sculptor, "It will give me pleasure, sir, to welcome you to the seat of my retirement, and whatever I have or can procure that is necessary to your purposes, or convenient or agreeable to your wishes, you must freely command, as inclination to oblige you will be among the last things in which I shall be found deficient, either upon your arrival or during your stay."

The two weeks spent by the artist at Mount Vernon were employed in making a model of Washington's head and perfecting several casts to enable him to complete his work in Paris. His acquaintance with the general's manners and dress helped him in accomplishing as perfect a resemblance of his subject as could be made in marble.

The fact that the American was represented in his usual attire was commented upon by Jefferson, who wrote that it was a pleasure to him to find that he (Washington) approved of the modern dress for the statue, as such a style was in favor with West, Copley, Trumbull and Brown, all of whom were London artists.

* * *

The last sitting given by Washington was for Sharpless, who made a mathematically correct profile which furnishes the authority for the proportions of the subject's features.

Of all painters, none achieved more than Gilbert Stuart, who, it is generally agreed, has given to the world the best likeness of the man. Stuart's success was probably due to the fact that he kept his subject from self-consciousness by entertaining him. In the two originals of this artist, and in the twenty-six copies which he made, he left a noble personification of wisdom and serenity to the American people in the person of the first President of the nation.

In color and finish, as well as in lifelike resemblance of features, no Washingtonian artist has approached him. At the time of the Stuart sitting Washington's mouth appeared rather unnatural on account of two new seahorse ivory front teeth which substituted for the general's own. The failure of the first portrait, which was destroyed, was probably traceable to this fact.

The Stuart picture of Washington standing with a sword in his left hand was made expressly for the Marquis of Lansdowne, who was so delighted with the canvas that he declared it was only his advanced years which prevented his crossing the ocean to thank Washington for allowing this picture to be taken.

Although several copies of this painting were made by Stuart, the painting in the White House, so long considered his, was not done by that master. It is the work of an obscure artist, who substituted his own copy for an original which the government purchased for $800.

Another interesting fact about this picture is that during the time when the British were in Washington in 1814 it stood out in inclement weather for several days. This was because the man to whom it was intrusted was afraid to keep it in his house for fear of being punished by English invaders.

As Stuart did not excel in representing Washington's figure, this picture does not meet all the requirements of a good painting. The hand is said to be too small, as Stuart used the wax model of his own hand in making the picture.

Stuart's famous Washington portrait, made for Lady Washington, was never entirely finished, because the artist always managed to delay completing the background. Finally, Washington, after frequent sittings, became annoyed and told the artist that he would sit no more, but to send the picture home when it was finished.

Later, when he saw the advantage which having such an original afforded Stuart, who was thereby enabled to make numerous copies, he told the artist that he himself would be satisfied with a copy.

It has been the original of this picture which has been perpetuated by thousands of copies distributed throughout the world. It is now the property of the Boston Athenaeum. Stuart's freshness of color, his skillful modeling of the forehead, the dignity yet kindliness shown in the picture, image all that a grateful people expect to find in the sublime character of the father of his country.

The artist realized that he was painting for future generations, for when some one suggested to him that he had made Washington's eyes too blue, he answered that in a hundred years the color would be just right.

With the excellence of Stuart's features, with the exactness of Peale's and Trumbull's figures, and the life cast of Houdon, it remains for a modern master to make a composite picture of Washington which shall satisfy all demands.

THE STANDARD WASHINGTON, BY GILBERT STUART 1796

THE FATHER OF HIS COUNTRY AT HOME AT MT. VERNON, PAINTED BY EDWARD SAVAGE, 1789.

HOUDON STATUE AT RICHMOND VA., MADE IN 1785

"WASHINGTON AT VALLEY FORGE" PAINTED IN 1778 BY CHARLES WILSON PEALE.

WASHINGTON AT TRENTON, PAINTED IN 1792 BY COL. JOHN TRUMBULL.

THE LANSDOWN PORTRAIT BY GILBERT STUART. 1795

PARIS DRESSMAKERS SEND WAX FASHION MODELS TO THE EXPOSITION

Special Correspondence of The Star.

PARIS, February 10.

"LOVELIER than live women," she said.

(And she herself is lovely.)

"Delicious wax manequins," she said, "of melting eye, pearly teeth, satiny skin, $30 worth of golden hair, and forms of goddesses, in robes of complete beauty! Our particular exhibit will represent a winter reception, with the smartest furniture, wall hangings, carpets and bric-a-brac."

And again, she said:

"Tell Americans that they will see, at San Francisco, that Paris has made new and beautiful things for women to wear, in spite of the difficult situation, in spite of the war, because we are artistes and creators, not belonging to ourselves, but to the world."

And, still again, sweetly:

"Big business will be done at San Francisco!"

She who spoke was the Klein, practically head of the establishment of the Rue Royale, since the actual chief has been mobilized for France. She breezed in in a soldier-blue golfing velvet street costume, second empire, trimmed with muskrat, the skirt wide and short, waist short, a stunning high collar and white satin cravat. I stopped her.

"Madame," I said, "has your particular exhibition been shipped yet from Paris?"

"It is ready," she said. "It will start off for San Francisco almost immediately."

"Madame," I said, "has the collective exhibit of the Chambre Syndicale de la Couture been shipped from Paris?"

She answered yes, she believed so.

I did not utterly believe her. I quit her.

I inquired around afterward. I saw her again.

"A drama is going on in the style world.

These lovely wax mannequins will be the puppets who seem to act it while great style-makers pull the strings.

It is nothing if Paris is late at San Francisco.

The style war will go on all summer. And America is the battle ground.

* * *

To begin with, the spring opening for the buyers of the great commercial houses of America, England, etc., commences February 16.

Keep the date in mind.

It was announced a month ago at a special meeting of the Chambre Syndicale (Dressmakers' Association), as a result of "a rumor which had reached Paris from the United States, to the effect that it was understood in America that French dressmakers were unprepared to meet the spring demands of the trade, whereas, as a fact, most of the great houses are busy designing models, etc." I quite from the chairman, who reported a mass of midseason inquiries and orders from manufacturers' buyers.

All right.

February 16 America pounces on the new collections.

February 20 the San Francisco exhibition opens.

Evidently the lovely wax figures must not repeat too much what all America is wearing.

They must surprise and charm.

The more so as present-hour Paris has a vast task. It must keep up the old reputation of Tout-Paris (All-Paris), and surpass it in chic and elegance. It must be "Very Paris." Call it "Purified Paris."

As early as September they began separating the sheep from the goats. They propose, even, to dissolve the Chambre Syndicale de la Couture and reform it with truly French members only. Now, where does truly French begin? With W——, whose father was an Englishman, naturalized? This is thin ice; but surely it will be correct and proper to say that truly French Paris will be smaller, more exclusive, than old Tout-Paris.

Old Tout-Paris was a salad. P—— was (is) an English stock company. R—— likewise. D——, a born Viennois, naturalized Swiss. B——, a Russian, with German associates. Another B—— was German naturalized Belgian. And there were Germans naturalized French, English, Dutch and Italian, and there were Austrians, Germans, Poles, English and Roumanians not naturalized anything. It was a salad, but it made Tout-Paris. Many of them did great harm, being imitators, debasers of quality and taste, forcing the eccentric note, ignoring French measure. Others were the pick of Europe, welcomed by Paris, brilliant in fancy.

* * *

These may prove powerful rivals—outside Paris. They know the game and clientele.

Now you begin to see.

A momentous question looms up.

Is it the French blood which gives taste in dress? Then, it is argued, the ladies of Lyon and Bordeaux ought to be naturally elegant. But, proverbially, the provincial French are dowdy.

"It was Paris, cosmopolitan center, which made the brilliant styles, both as to public and trade," say the rejected artificers.

You perceive the task of select Paris.

It proposes to be "Very Paris."

Well, it has the wax battalions.

Heart up, lovely wax critters!

The whole world, including rivals from old Paris, watches what you wear.

You must stay in your glass cases, but wax sisters will be slipping into the United States all summer, unannounced and unexpected—reinforcements for the war of styles.

One boat will bring five, another seven. Yet another boat will bring their trunks. New costumes, ammunition. Like goddesses, mysteriously, they will loom up in many an American city. Their shrines will be draped and lighted alcoves in the more expensive big stores.

"This year," says madame, "there is an impression in Paris that the usual American rush will be deflected from war-torn Europe. It will go to San Francisco."

She did not sigh.

Her eye lit up for conquest.

"Mahomet won't come to the mountain," she said. "Then the mountain must go to Mahomet!"

* * *

Juliette, a real live mannequin girl, came sidling up in a one-piece second empire contraption, the fullness of whose "cut skirt" was sewed on below the waist line.

"Madame," asked the girl, "will you take me to America?"

The Klein looked severely at so much budding youthfulness. Juliette being a rich mannequin No. 44, in my judgment, and the gown something under No. 42.

"No," she answered, "I shall take Hermione, Lucille, Bathilde, Yvonne, Suzanne, Lili, Germaine and Madeleine, all solid wax—who do not eat, and risk to spoil their figures!"

I asked to see the wax ones.

"Pierre Imans cannot turn them out fast enough," said madame, evasively.

I saw nothing.

Elsewhere, all over Paris, it was the same. I could see the spring collections, which will be all over America by the time these lines are printed, but nowhere could I persuade them to show me a San Francisco mannequin.

Some said: "They have gone."

Some said: "They have not arrived."

Some said: "We are dressing them."

Some said: "We are boxing them."

After all, it is business.

* * *

They are the heroines.

They are a new art, a show in themselves.

Business beats Mme. Tussaud to a frazzle. Why not do justice to the art of Pierre Imans, when the French government has made him Chevalier of the Legion of Honor? He has been the reviviller of every European exposi-

(Continued on Seventh Page.)

WAX MANNEQUINS IN ALL THEIR PERFECTIONS.

JULIETTE, THE MANNEQUIN GIRL, IN A ONE-PIECE SECOND EMPIRE GOWN.